



THE RIVER

**ESPRIT
ORCHESTRA**

ALEX PAUK, Music Director and Conductor

TENG LI, Viola

ELMER ISLER SINGERS, LYDIA ADAMS, Conductor

SUNDAY, JANUARY 30, 2011

8:00 pm Concert

7:15 pm Pre-concert talk

Koerner Hall at
the Royal Conservatory
in the TELUS Centre for
Performance and Learning



ENJOYING TONIGHT'S CONCERT?

Visit our website to join our e-mailing list. Learn more about Esprit's activities both on and off the stage, our upcoming concerts, special events and programs. You'll also receive pre-concert information and background on Esprit's composers and repertoire in the weeks leading up to each concert to enhance your experience.

WWW.ESPRITORCHESTRA.COM

Welcome to the third concert in our 28th Season.

The first Esprit Orchestra concert of 2011 features a wide variety of works, from a small gem to the humorous, to the broad and expansive. The first half of the concert features works all under 10 minutes each: José Evangelista's *Symphonie minute*; György Ligeti's *Lux aeterna*, sung by the Elmer Iseler Singers (this work is famous from the Kubrick film "2001: A Space Odyssey"); and

THE RIVER

Canadian composer Douglas Schmidt's *Discouraged Passion*, a humorous tale of a guy who's scared of his girlfriend's mother. Douglas has flown in from Germany for this concert and will play the bandoneon in his own work.

The second half of the concert features Georgian composer Giya Kancheli's expansive, 35-minute work *Styx* for viola, choir, and orchestra, featuring violist Teng Li and the Elmer Iseler Singers.

I hope that you experience the astounding thrill from the many beautiful musical elements making up tonight's programme that we experience in performing them for you. Enjoy! Get Carried Away!

A handwritten signature in dark ink, reading "Alex Pauk". The signature is fluid and cursive, with the first letters of "Alex" and "Pauk" being capitalized and prominent.

Alex Pauk, Founding Music Director and Conductor

ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor

Flute

Douglas Stewart
Christine Little Ardagh (alto & piccolo)
Maria Pelletier (piccolo)

Oboe

Clare Scholtz
Karen Rotenberg (English Horn)
Jasper Hitchcock

Clarinet

Colleen Cook
Richard Thomson (Bass Clarinet)
Gregory James

Bassoon

Jerry Robinson
William Cannaway
Stephen Mosher (Contrabassoon)

Horn

Gary Pattison
Vincent Barbee
Diane Doig
Linda Bronicheski

Trumpet

Robert Venables
Anita McAlister
Mike Fedyshyn
Brendan Cassin

Trombone

David Archer
Ian Cowie
David Pell
Herbert Poole

Tuba

Scott Irvine

Piano

Stephen Clarke

Harp

Erica Goodman

Percussion

Ryan Scott

Trevor Tureski

Mark Duggan
Graham Hargove
David Schotzko
Ed Reifel

Bandoneon

Douglas Schmidt

Violin 1

Stephen Sitarksi - Concertmaster
Pamela Attariwala
Anne Armstrong
Sandra Baron
Sonia Vizante-Bucsa
Adele Pierre
Elizabeth Johnson
Kenin McKay

Violin 2

Bethany Bergman
Hiroko Kagawa
Erica Beston
Alexa Wilks
Janet Horne
Jeewon Kim
Ron Mah
Joanne Zabrowama

Viola

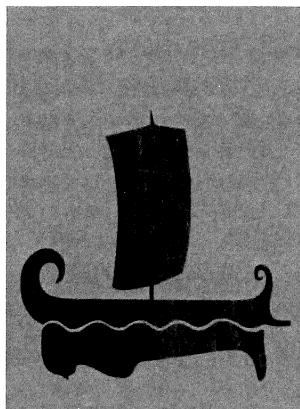
Douglas Perry
Rhyll Peel
Kathy Rapoport
Nicholas Papadakis
Angela Rudden

Violoncello

Paul Widner
Marianne Pack
Margaret Gay
Peter Cosbey
Elaine Thompson

Bass

Tom Hazlitt
Hans Preuss
Robert Speer
Natalie Kemerer



THE RIVER

7:15 pm

Pre-concert Talk

with Conductor Alex Pauk & Composer Douglas Schmidt

8 pm

Concert

PROGRAMME

Jose Evangelista

Symphonie minute

(1994)

- i. Envol
- ii. Mélopée
- iii. Combat
- iv. Presto chromatique

György Ligeti

Lux aeterna

(1966)

Elmer Iseler Singers, Lydia Adams Conductor

Douglas Schmidt

Discouraged Passion

(2009)

Elmer Iseler Singers, Lydia Adams Conductor

Douglas Schmidt, Bandoneon

INTERMISSION

Kancheli

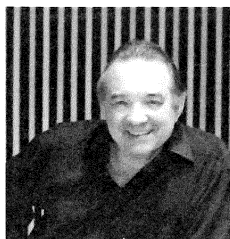
Styx

(1988)

Elmer Iseler Singers, Lydia Adams Conductor

Teng Li, Viola

ALEX PAUK Music Director & Conductor



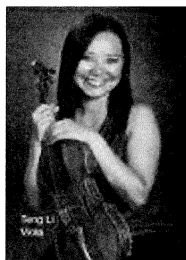
Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high caliber performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at www.espritorchestra.com.

TENG LI Viola



Teng Li made a splash in the Toronto music scene by landing the Toronto Symphony Orchestra Principal Viola position at the age of 21.

Ms. Li gives recitals in Toronto, Ottawa, Philadelphia, Chicago, Washington DC and New York. David Patrick Stearns of the *Philadelphia Inquirer* noted "she...played with a sparkling freshness you usually hear in your dreams." As a concert artist, she has appeared as a soloist with TSO, as well as the Shanghai Opera Orchestra, National Chamber Orchestra, Santa Rosa Symphony, Munich Chamber Orchestra and the Haddonfield Symphony.

An accomplished chamber musician, Miss Li has participated in the festivals of Niagara (Ontario), Marlboro, Santa Fe, Music from Angel Fire and the Rising Stars Festival in Caramoor. She has performed at Germany's Moritzburg Chamber Music Festival and at Italy's Rome Chamber Music Festival. She recently performed in concert with the Guarneri Quartet in New York and at Carnegie Hall's Weill Recital Hall and with the 92nd St. "Y" Chamber Music Society. She is a member of the prestigious *Lincoln Center Chamber Music Society Two* and *Trio Morisot*.

Miss Li began playing the violin at age 5 in her native China, and switched to viola at age 12. She entered the Central Conservatory in Beijing in 1992 and, at age 16, was accepted to study at the Curtis Institute of Music in Philadelphia, where her teachers were Michael Tree and Joseph DePasquale.

Miss. Li plays on an Amati Viola on loan from Dr. William Waters to the Toronto Symphony Orchestra

ELMER ISELER SINGERS

Lydia Adams, Conductor

Based in Toronto, the Elmer Iseler Singers is considered to be Canada's foremost professional chamber choir with an enviable international reputation since its debut performance in 1979. Now conducted by Dr. Lydia Adams, the group was founded by and nurtured under the direction of the late Dr. Elmer Iseler, the "Dean of Canadian Choral Conductors."



The Elmer Iseler Singers organization is celebrating its 32nd season in 2010-2011. This 20-voice, fully professional choir has performed throughout Canada and the United States as well as internationally. With repertoire that spans 500 years of choral music, the Elmer Iseler Singers are known for their beauty of tone and wide interpretive range. The choir regularly commissions and performs new works, and is frequently involved in radio and television broadcasts and a variety of recording projects. The Elmer Iseler Singers have appeared at several national and international festivals, including the *Canada in Holland Festival*, the *Joy of Singing International Choral Festival* in Toronto, *Festival 500* in Newfoundland, *International Choral Kathaumiwx* in British Columbia, *Colours of Music Fall Festival* in Barrie, *Chamberfest* in Ottawa, the *Festival of the Sound* in Parry Sound, the *Sixth World Symposium on Choral Music* in Minneapolis, the *Toronto International Bach Festival*. In March of 2007, the choir appeared at the American Choral Directors Association National Conference in Miami, USA representing Canada and 8 Canadian composers in 3 showcases for 5,000 international delegates.

The Elmer Iseler Singers has recorded extensively and has had a profound impact on the international artistic field, with a discography of over 50 recordings.

Symphonie minute (1994)

José Evangelista | Composer

Four movements:

- i. *Envol*
- ii. *Mélopée*
- iii. *Combat*
- iv. *Presto chromatique*

This short work in four contrasting movements reproduces in miniature the form of a symphony. The music is mostly nervous and light, and the tempo rapid. The piece is thus in contrast to the majority of symphonies in the repertoire – which is predominated by works of grand proportions in duration, instrumentation and powerful expression.

The first movement, *Envol*, is built around a very rapid theme suggesting the flight of a bird. The second, *Mélopée*, features a melismatic melody of an improvisational character, climbing in register and intensity. *Combat* is a very rhythmic piece interspersed with short rests. And finally, *Presto chromatique* is made up of lines rapidly ascending and descending.

Symphonie minute is dedicated to his children.



José Evangelista | Composer

A composer and ethnomusicologist of Spanish origin, Evangelista's work constitutes a highly personalized form of reinvention of various musical traditions from Spain, Java, Burma and beyond. His music communicates efficiently through the judicious exploitation of simple listening reflexes, in works that evince no fear of melodic dominance, repetition, or non-Western rhythms. Reinvention, recreation, integration: the works of José Evangelista embody one of the most essential aspects of post-modernity, that is, the ability to build an artistic sphere through the fusion of seemingly irreconcilable entities.

Evangelista was born in Valencia in 1943. He began his musical training with Vicente Asencio while he was studying physics. Subsequent work in computers led him to Canada and he settled in Montréal in 1970, where he studied composition with André Prévost and Bruce Mather. Evangelista has been a professor at the Université de Montréal since 1979, and founded the institution's Balinese Gamelan Workshop in 1987. Between 1993 and 1995, he was composer in residence for the Orchestre Symphonique de Montréal.

José Evangelista has followed an artistic path that has led him to the exploration of music making that is based exclusively on melody. As a result, he has developed great fluency in heterophonic composition, for smaller groups of instruments as well as orchestra, in which the melodic line generates echoes of itself and creates the illusion of polyphony. His music is rooted in an expanded vision of tradition: grounded in his Spanish origins, he also draws on the Indonesian gamelan, the Western avant-garde tradition, and modal music.

Lux aeterna (1966)

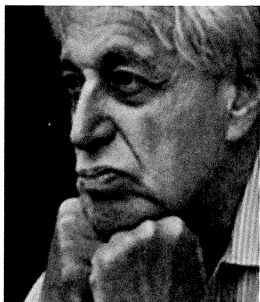
György Ligeti | Composer

As a work of art, *Lux aeterna* has been described by author Alex Ross as having “the character of an occult object, or of a dream landscape, in which sound becomes a tangible surface.” The piece is strongly modeled after the masterful mensuration canons of Johannes Ockeghem and accomplishes much the same effect, but with secunda, rather than tertian harmony, in a paradoxically thick-but-transparent 16-voice texture. This classic Ligeti piece is a 16-voice canon, using a rigid 17th & 18th century contrapuntal composition technique, but in a distinctly mid-20th century application. Each voice is singing the exact same series of notes but in a different rhythmic sequence, or phase. You can hear this get started at the beginning of the piece, of course, all to produce a gorgeous aggregate of sound.

The essence of *Lux aeterna* could be described as micropolyphonic lines intertwining to create an impenetrable texture of sound with only two short instances of homophony which appear at structurally important places in the piece. Canonic representation of the words generally causes them to be unintelligible, while the word sung in the homophonic sections is clearly intelligible. Textures appear in blocks, either alone or in layers.

This composition has been very methodically created using ten clearly defined blocks with very strict internal pitch construction. Homophonic and polyphonic structures have been used in a way that gives unity as well as variety. Each line of the text has been set differently giving variety to an otherwise unified text. The canonic techniques of early music have been employed to weave a contemporary fabric.

In early 1968, an American friend wrote to Ligeti to inform him that Stanley Kubrick had released a science-fiction film in which no fewer than four Ligeti compositions were heard. Kubrick did not ask permission to use Ligeti's work in his epic '2001: A Space Odyssey' and only agreed to pay a fee after a long legal battle.



György Ligeti | Composer

György Sándor Ligeti (May 28, 1923 – June 12, 2006) was a composer, born in a Hungarian Jewish family in Transylvania, Romania. He briefly lived in Hungary before later becoming an Austrian citizen. Many of his works are well known in classical music circles, but to the general public, he is best-known for the various pieces featured in the Stanley Kubrick films *2001: A Space Odyssey*,^[1] *The Shining*,^[2] and *Eyes Wide Shut*.^[3]

Ligeti was born in Târnava-Sânmărtin (in Hungarian, Dicsőszentmárton, renamed Târnăveni in 1945), in the Transylvania region of Romania to a Hungarian Jewish family. Ligeti recalls that his first exposure to languages other than Hungarian came one day while listening to a conversation among the Romanian-speaking town police. Before that he hadn't known that other languages existed.^[4] He moved to Cluj (Kolozsvár) with his family when he was 6 and he was not to return to the town of his birth until the 1990s.

Ligeti received his initial musical training in the conservatory at Cluj. In 1943, his education was interrupted when, as a Jew, he was sent to a forced labor brigade by the Horthy regime.

Following the war, Ligeti returned to his studies in Budapest, Hungary, graduating in 1949 from the Franz Liszt Academy of Music. He studied under Pál Kadosa, Ferenc Farkas, Zoltán Kodály and Sándor Veress. He went on to do ethnomusicological work on Romanian folk music, but after a year returned to his old school in Budapest, this time as a teacher of harmony, counterpoint and musical analysis. However, communications between Hungary and the West by then had been undergoing difficulties due to the communist government, and Ligeti and other artists were effectively cut off from the recent developments outside the Soviet bloc. In December 1956, he fled first to Vienna and eventually took Austrian citizenship.

Later, in Cologne, he was able to meet several key avant-garde figures and to learn the more contemporary musical styles and methods. These included the composers Karlheinz Stockhausen and Gottfried Michael Koenig, both then working on groundbreaking electronic music. Ligeti worked in the same Cologne studio, and was inspired by the sounds he heard there. However, he produced little electronic music of his own, instead concentrating on instrumental works which often contain electronic-sounding textures.

From this time, Ligeti's work became better known and respected, and his best known work might be said to span the period from *Apparitions* (1958–59) to *Lontano* (1967), although his later opera, *Le Grand Macabre* (1978) is also fairly well-known. In more recent years, his three books of *Études* for piano have become better known thanks to recordings made by Pierre-Laurent Aimard, Fredrik Ullén, and others.

Ligeti took a teaching post at the Hamburg Hochschule für Musik und Theater in 1973, retiring in 1989. In the early 1980s, he tried to find a new stylistic position (closer to "tonality"), leading to an absence from the musical scene for several years until he reappeared with the Trio for Violin, Horn and Piano (1982). From then on, his output was plentiful through the 1980s and 1990s. Invited by Walter Fink, he was the first composer featured in the annual *Komponisten-porträt* of the Rheingau Musik Festival in 1990. Ligeti's last original work to be completed is the eighteenth piano etude of 2001, "Canon."

Ligeti died in Vienna on June 12, 2006 at the age of 83.

Discouraged Passion (2009)

Douglas Schmidt | Composer

Those who have experienced Douglas Schmidt's music in Esprit performances know that he has a highly idiosyncratic style, amply laced with humorous delights. His work *Discouraged Passion*, commissioned by Esprit for performance with the Nathaniel Dett Chorale in 2009, maintains these characteristics.

"I discovered the lyrics for Discouraged Passion while researching Brazilian music styles. The composer of the lyrics is Anonymous and lived during the 19th Century. The little known style of music originally intended for these lyrics is called Maxixi or Brazilian tango which predates the more popular Argentinean tango. Many appropriated Maxixi melodies can be found in Darius Milhaud's composition Le Boeuf sur le Toit"

Portuguese lyrics from around 1900 which Doug translates, depicts the following situation:

The song is basically about a guy who is dumping his girlfriend. He doesn't really want to but is getting a lot of grief from her parents. The chorus describes how her father makes him tremble and suffer. He can't go into her house and feels like running away. Verse 2 describes how he will probably get beaten up by a street gang. Verse 3 describes her mother as not a woman but as a fierce, cruel viper from hell who only brings bad luck. The final verse points out that with such parents, the girl will die without children. The boyfriend is so frustrated that he wants to tear his shirt off.

"For this piece I chose not to directly incorporate Maxixi rhythms or melodies but to allow the natural rhythms of the Portuguese text to influence the rhythmic structures." DS

Douglas Schmidt | Bandoneonist & Composer

Douglas Schmidt is a rare breed of composer/performer. He has received two CBC national radio prizes for composition, two Performing Rights Organization (SOCAN) awards for composition and an international prize for composition from the National Association of Composers USA. During 2007/08, Douglas was a resident composer with the Esprit Orchestra Creative Sparks program in Toronto and was also resident composer with the Victoria Symphony from 2002-2005. During that time, he was also appointed as a lecturer at the University of Victoria.



Douglas has been commissioned by the Esprit Orchestra, the Vancouver Symphony, CBC Radio, the University of Montreal, the Continuum ensemble, Queen of Puddings, the Aventa Ensemble and most recently by the Laudate Singers (Vancouver).

His music for the video *Dance to This* won an AMPIA Award and was selected unanimously by the world film festival association for a world tour in 2004.

Symphony orchestras who have performed Schmidt's music or with whom he has performed include Esprit Orchestra, Buffalo Philharmonic, Montreal Symphony, former CBC Symphony, Hamilton Symphony, Napa Valley Symphony, Windsor Symphony, Halifax Symphony, Colorado Symphony, Montana Symphony, Shreveport Symphony, Victoria Symphony and Vancouver Symphony.

Schmidt plays an instrument invented in Germany in 1855 called the Bandoneon which is popular in tango music. He performs with guitarist Kay Sleking from Amsterdam, his ensemble in Vancouver Tango Paradiso, and Quartango from Montreal- recent winners of the Prix Opus for best instrumental performances in Quebec 2008-9.

Styx (1988)

Giya Kancheli | Composer

The river that separates the world of the living from the world of the dead was known in Ancient Greece as the Styx. The guardian of the underworld, Charon, would ferry the dead across the river in his boat, taking them from the land of the living to the realm of Hades. As a result, the river was not only a line of demarcation between life and death, it was also the narrow intersection between the two worlds. The journey across the Styx was a passage over the dark waters of an intermediary realm that lay between life and death. This transition between finity and infinity, between hope and grief and between transience and memory characterizes *Styx* by the Georgian composer Giya Kancheli. In depicting this element of transition, Kancheli was helped by an essential feature of his compositional style, namely, his basic love of broadly flowing, epic music. "The most surprising aspect of Kancheli's music", wrote his friend and colleague, the Russian composer Alfred Schnittke, "is this curious gift of his that makes time seem as though it is suspended. With the very first note we break free from real, periodically structured time and experience it as something infinite, gliding past us like a cloud. Within the relatively short space of twenty to thirty minutes of slow-moving music we experience at first hand an entire life or an entire history, yet we feel none of the jolts of time. We glide over centuries as though in an aircraft with no sense of speed." Clothed in music, this image of suspended time very much suggests the symbol of the river of the dead. At the same time, the freely floating tempo of Kancheli's composition reflects the timelessness of death.

Time and transience, death and memory - it is not only in the finale of *Styx*, where Kancheli introduces the allegorical figure of Time from Shakespeare's *The Winter's Tale*, that we find these concepts and their extended semantic fields. Kancheli uses the text more as phonetic material than as a coherent and meaningful message, opening up various windows on these different semantic fields, notably when the names of his dead friends Alfred Schnittke and Avet Terterian are mentioned and their memory is recalled, or when the transience of all existence is revealed by mythically suggestive images of nature or when the names of Georgian monasteries and churches open up the world of Georgian religion and tradition. In spite of the dominant sense of flowing movement, *Styx* is also a work of opposites: dynamically speaking, the calm flow of the music, with its frequent tendency to lapse into silence, is repeatedly disrupted by stridently loud blocks of sound that mobilize the whole orchestra. And the tendency of the work to glide smoothly along is occasionally resisted by moments of musical stasis, while, conversely, it's basically meditative and pensive character is interspersed with elements that are alternately grotesque, dancelike and, finally, hymnic.

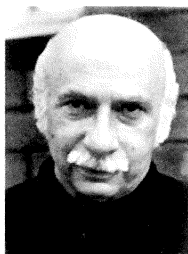
One of the functions of the solo viola is to mediate between these antagonistic extremes. The instrument gives the work an inner cohesion, speaking as the voice of reconciliation. And the vocal character of the solo viola is to be taken entirely literally, its cantabile tone frequently recalling improvised epic singing and building a musical bridge between the vocal world of the chorus and the instrumental writing for the orchestra.

When writing *Styx*, Kancheli had a very specific viola sound in mind: that of Yuri Bashmet. He was able to persuade Bashmet to give the concerto's first performance in 1999 and it is to Bashmet that the work is dedicated: "I wanted Bashmet because his viola has a voice that has the ability to unite the worlds of the dead and the living, two worlds divided by the waters of the Styx. After all, the wealth of its tone colours and its profound expressivity mean that the viola is very much predestined to bring reconciliation, peace and harmony to our souls. In compiling the sung text, Kancheli allowed himself to be

guided by what he called "phonetic considerations" and to arrange the words in a way that generally strips them of any syntactic context, with the result that the viola acquires a very special significance in its sounds and in its voice lies the mediatory centre of the work. His work *Styx* is written for solo viola, chorus and orchestra. It is a farewell to his friends Avet Terterian and Alfred Schnittke, whose names are sung by the choir at certain points.

Giya Kancheli | Composer

Giya Kancheli, born August 10, 1935, in Tbilisi, is a Georgian composer resident in Belgium.



His music is often spiritual, leading some to compare him to composers such as Arvo Pärt and John Tavener. There are several instances of folk and religious inspiration in his music, notably in the opening of the Third Symphony and his more recent work *Magnum Ignotum*. Since 1991, Kancheli has lived in Western Europe: first in Berlin, and since 1995 in Antwerp, where he is composer-in-residence for the Royal Flemish Philharmonic.

In his symphonies, Kancheli's musical language typically consists of slow scraps of minor-mode melody against long, subdued, anguished string discords. These passages are occasionally punctuated with "battle scenes" involving martial brass and percussion. His music post-1990 has become more refined and generally more subdued and nostalgic in character. Some commentators talk about his music in cinematic terms; one can find equivalents of the dissolve (in his ubiquitous blurred tonal transitions), zoom (such as the long crescendo a third of the way into the Sixth Symphony), abrupt cuts (jumping from very quiet to very loud, as in the opening of the Fifth Symphony), and so on. Rodion Shchedrin speaks of Kancheli as "an ascetic with the temperament of a maximalist; a restrained Vesuvius".^[1]

Kancheli has written seven symphonies, and what he terms a liturgy for viola and orchestra, called *Mourning by the Wind*. His Fourth Symphony received its American premiere, with the Philadelphia Orchestra under Yuri Temirkanov, in January 1978, not long before the cultural freeze in the United States against Soviet culture. Glasnost allowed Kancheli to regain exposure, and he began to receive frequent commissions, as well as performances within Europe and America.

Championed internationally by the likes of Dennis Russell Davies, the late Jansug Kakhidze, Gidon Kremer, Yuri Bashmet, Kim Kashkashian, Mstislav Rostropovich, and the Kronos Quartet, Kancheli has seen world premieres of his works in Seattle, as well as with the New York Philharmonic under Kurt Masur. He continues to receive regular commissions. New CDs of his recent works are regularly released, notably on the ECM label.

In Georgia, Kancheli's work is well-known in the theatre, from which he draws much of his musical composition. For two decades, he served as the music director of the Rustaveli Theatre in Tbilisi. He composed an opera *Music for the Living*, in collaboration with Rustaveli director Robert Sturua, and in December 1999, the opera was restaged for the Deutsches National Theater in Weimar.^[3] He has written music for dozens of films, many of them well-known in the Russian-speaking world but virtually unknown outside it, such as Georgi Daneliya's sci-fi cult hit *Kin-dza-dza!*.

Discouraged Passion

My love, if you want to know
The reason for my suffering
Why you will miss me
I come here to listen
And I am not afraid of what may happen
I am telling you why I love you
But I am leaving this time.

Refrain:

You have a father who makes me
Tremble and suffer
I lose time with you
You know that if I go to you
I have to run away
I can't enter the door of your house

You are still waiting
Because your father is a beast
It is like being attacked by a street gang
On this account, I am leaving for myself
My goodness does not have favour
On this account, I am leaving for myself

Your mother, of Jesus, do not have more!
Because I will say this about your parents
You have a mother that's a viper
That came from hell
She's wicked, cruel, bad luck
Because she doesn't give me one break
What passion, what contrariety!
That is not a woman!

Refrain

Your little brothers ask me for coins,
They dirty my clothes, pull off my buttons.
You think that is so normal –
I know those actions don't have bad intentions
But I can't handle it.
It's better to fall into a swamp, my flower,
I will get a new soul
I'm going to leave now
And you stay, my love.

Refrain

Coda

Meu amor, se tu queres saber
Qual a razão deste meu padecer
Por que motive me ausento di ti
Vem me excutar aqui
Não é medo meu bem, qual o que!
Eu te digo qual é a razão
Eu gosto muito de você
Mas dou deixo o fora nesta ocasião

Refrão:

Tens um pai que é de tremer
E é quem me faz sofrer
Perdoar o tempo até
Bem sabes que como ele é
Se descobre que fugir
Pois não dou pra fubã
Na porta não posso ir.

Esse seu pai é uma fera
Se você ainda espera
Qué eu caia nesse arrastão
Mas eu não vou nisso não
Nestas contas, eu vou por mim
Pois não tem graça, meu bem
Eu perder o meu latim
Nestas contas, vou por mim

Tua mãe, ai Jesus, não tem mais!
Porque eu hei de dizer de teus pais
Tem por mãe uma víbora feroz
Que do inferno caiu, é um azar entre nós!
É maldosa, cruelm é um azar
Pois não me dá uma folga sequer
Que [viro], que paixão, que contrariedade!
Isto não é mulher!

Refrão:

Teus maninhos me pedem tostões,
Sujam-me a roupa, me arrancam os botões.
Tu achas isso muito natural
Eu sei que não é por mal!
Mas não posso, a despesa é demais
Cair no Manguê é melhor, minha flor,
Crio alma nova, me vou para embora
Saúde e fica [Deusinho] meu amor.

Refrão

Coda

Behind the Scenes.....

For many years, Esprit Orchestra has played an instrumental role in dozens of feature films, documentaries, made-for-television dramas, NFB animations, and other video productions.

As composers and conductor of film scores, Alexina Louie and Alex Pauk have strongly contributed to the legacy of new orchestral music in Canada.

Esprit Orchestra performed the scores for ***Pass-chendaele***, Paul Gross's film that took the Toronto International Film Festival by storm.

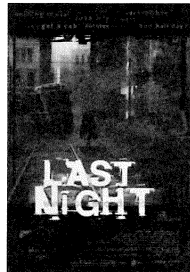
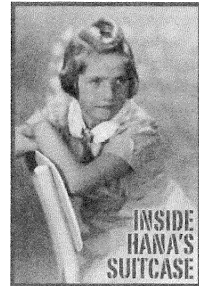
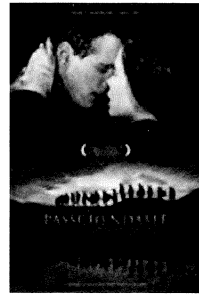
Inside Hana's Suitcase is another Rhombus production based on a children's book by Karen Levine (2003). Scores were composed by Alex and Alexina and performed by Esprit. It will air on CBC on Sunday March 6.

Burnt Toast, an irreverent and hilarious spin on opera, domestic drama and the hallowed institutions of love and marriage was composed by Alexina and performed by Esprit in 2002.

Don McKellar's film, ***Last Night***, won the Palme d'Or award for Best Foreign Film at Cannes in 1998 placing Alex, Alexina and Esprit on the world stage.

In 2000, Esprit performed another Louie/Pauk co-composition ***24fps***, one of ten short preludes commissioned to celebrate the 25th anniversary of the Toronto International Film Festival.

A recently completed comedic opera project, ***Mulroney: The Opera***, was composed by Alexina and performed by Esprit. The Rhombus Media film produced and directed by Larry Weinstein will be screened at Cineplex Odeon theatres across Canada on April 16 as an addition to the **MET LIVE in HD** opera series. It stars Rick Miller as Brian Mulroney.



YOUR GIFTS TRULY MAKE MUSIC

Esprit Orchestra is a small organization doing big things. Through our passion for music, teamwork and sense of exploration, we offer audiences music otherwise unavailable in Canada. By making Koerner Hall our new home, with its superb acoustics and comfortable architectural space, we are able to expand and enhance our artistic projects.

Your generous financial support has enabled us to reach 57% of our Music Director's Appeal target of \$25,000, over 62% of our Foundations goal of \$80,000 and 20% of our Corporate donations goal of \$10,000 at the half way point of our season. We are grateful that you value Esprit as **an orchestra unlike any other.**

Watch for details on Esprit's annual Spring Fund raising event (\$30,000 goal), currently in the planning stages. These funds help offset the \$400,000 cost incurred to stage our four concerts each season. Your donation is a precious investment. We use it wisely to create awareness of, access to and an appreciation for fine music for audiences without boundaries or limitations.



Tonight's concert is being recorded for broadcast by CBC Radio 2.

Listen again on Saturday night, 12 March 2011 for The Signal with host Laurie Brown and on Sunday morning, 15 May 2011 for Choral Concert with host Peter Togni.

The concert will also be available on CBC.ca's Concerts on Demand - cbc.ca/radio2/cod



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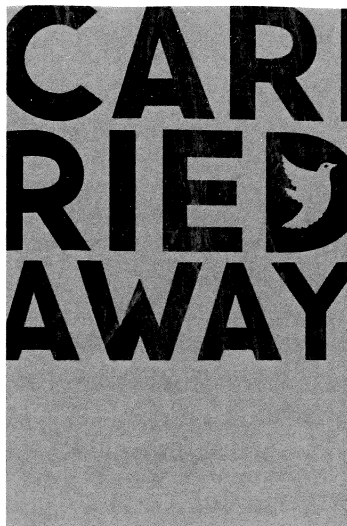
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8:00 pm Concert

7:15 pm Pre-concert talk

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Music Director and Conductor

MARIE BÉRARD

Violin

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